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The American Scandinavian Review

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FINANCIAL NOTES

SVENSKA HANDELSBANKEN'S GOLDEN JUBILEE

On the occasion of the fiftieth anniversary of Svenska Handelsbanken, in July, the bank published a handsome book giving a retrospect of the growth of this noted institution. At the request of the board of directors, Professor Carl Hallendorff undertook the compilation of the necessary data for the work which is a fine specimen of typographical art. Beautifully illustrated, the monograph shows the remarkable development of the Svenska Handelsbanken and its numerous branches throughout Sweden. Carl Frisk has been the managing director since 1912, and M. Philipson the vice-managing director during that same period.

NORWEGIAN-AMERICAN AS BIG BANK ARCHITECT

Scandinavian-Americans of Minneapolis are not a little proud of the fact that the new structure of the Lincoln National Bank of that city is the work of the firm of Long, Lamoreaux & Thorshov, in which concern Olaf Thorshov has played a prominent part as the designer of this million-dollar building. Thorshov came to this country when very young, and received his education at the University of Minnesota. Taking up architecture, he advanced rapidly, and his artistic bent is shown to the fullest degree by what is presented in this newest and finest of bank buildings of the Northwest.

HAMBROS BANK, LONDON, RE-ELECTS OFFICERS

At the special meeting of the board of directors of Hambros Bank of Northern Commerce, London, it was decided that the name of the bank in the future should be Hambros Bank. The board of directors was re-elected as follows: Sir Karl Knudsen, London; Director J. Madsen-Mygdal, Copenhagen; Bank Director K. A. Wallenberg, Stockholm.

ADJUSTMENT EXPECTED OF HANNEVIG'S CLAIMS

With the Norwegian Government taking a hand in the negotiations for an adjustment of Christoffer Hannevig's claims against the United States Shipping Board, it is believed that a settlement is in sight. There is a possibility, however, that, as in the case of the so-called Christiania group's claim the claims of Hannevig may be taken before the Hague Court for final adjustment. The sum in question is about \$24,000,000.

IRVING NATIONAL BANK MID-MONTH REVIEW

In its general survey of conditions, the Irving National Bank refers to bank clearings for August as reflecting an improved condition. The report also points to the new system instituted by the Stock Clearing Corporation whereby the clearing of loans between Stock Exchange members and lending banks and bankers tends to further reduce bank clearings and bank certifications. As for the bond situation, it is shown that the August average selling price of forty representative bonds was \$59.59, the highest advance since February, and 70 points above the July average of \$58.89. The greatest improvement was noted in high grade railroad bonds. The value of bonds sold on the New York Stock Exchange during August was \$227,964,000.

NORWAY CONNECTION FOR ACCEPTANCE BANK

Paul M. Warburg, chairman of the American Acceptance Bank, has informed financial interests in New York that the Norske Kreditbank of Christiania has become a stockholder. This is the first Scandinavian connection of the Acceptance Bank, and with a view to having Sweden and Denmark likewise become stockholders, James P. Warburg, a son of the chairman and secretary of the bank, has left for Europe in order to interest financial institutions in the American Acceptance Bank plan.

LARGE BANK DEPOSITS IN ICELAND

It is a remarkable fact that while Iceland has a population of less than 100,000, the State Bank has on deposits for current accounts around 8,500,000 kroner and 17,000,000 kroner in the savings department. The State Bank of Iceland—Landsbanki Islands—was established in 1886. Two years ago, when by peaceful agreement with Denmark Iceland became virtually an independent country, bank bonds were issued to the extent of 2,000,000 kroner.

SCANDINAVIAN FINANCES AS SEEN BY EXPERT

In the *Financial Times* of Copenhagen, the editor, C. Thalbitzer, considered to be one of the foremost economists of northern Europe, warns his readers that the utmost caution must be exercised in times which like the present are replete with financial problems. Mr. Thalbitzer points out how it is the situation in other lands less fortunately situated than Denmark which throws a shadow across the path of the Scandinavian North. He is particular in advising municipal economy. He also mentions that Sweden has loaned on stock exchange obligations the sum of 1,800,000,000 kroner which to-day are valued at no more than 1,200,000,000 kroner.

FINNISH BANKER HEADS NEW COMMITTEE

For the purpose of securing better co-operation among Finland's financial and economic interests a committee has been organized with former Senator Otto Stenroth, chairman of the board of directors of the Bank of Finland, at the head. The former minister of Commerce, Dr. Leo Ehrnrooth, has been chosen vice-chairman. Better commercial treaties are among the plans of the body which works in conjunction with the government and is called the Consultant Economic Committee.

DANISH BANKER ON U. S.-DENMARK RELATIONS

In a communication sent by T. Mikkelsen & Co., of Copenhagen, to financial connections in New York, it is made very plain that while conditions in Europe are now somewhat improved, interests all around are best served by co-operation such as industry and commerce can bring about. Speaking for Denmark, Mikkelsen & Co. are optimistic, and especially since the trade balance is beginning to turn in favor of Danish business. For this reason it is pointed out that investment in Danish industrial and shipping securities should be profitable since the probable rise in Danish exchange would enhance the value of such securities. There is every reason to feel, says this financial house, that Danish-U. S. relations will increase for the mutual benefit of both countries.



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A/S

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The portrait of Sigrid Undset on the cover of the REVIEW is reproduced from a painting by her husband, the Norwegian artist, A. C. SVARSTAD.

GEORG BRANDES, now in his eightieth year, shows no sign of flagging production. He has just completed a two-volume work on Michelangelo which is, in fact, a picture of a great age as well as a study of a great man. The REVIEW is indebted to Dr. Leach for inducing Professor Brandes to write an article exclusively for us.

Through the surveys of JOHAN MORTENSEN the readers of the REVIEW have for the last three years been informed of the output of books in Sweden. Dr. Mortensen is instructor in the history of art and literature in the University of Lund. He has written several books of literary criticism and is the author of the monographs on Selma Lagerlöf and Almquist in the biographical series *Svenskar*.

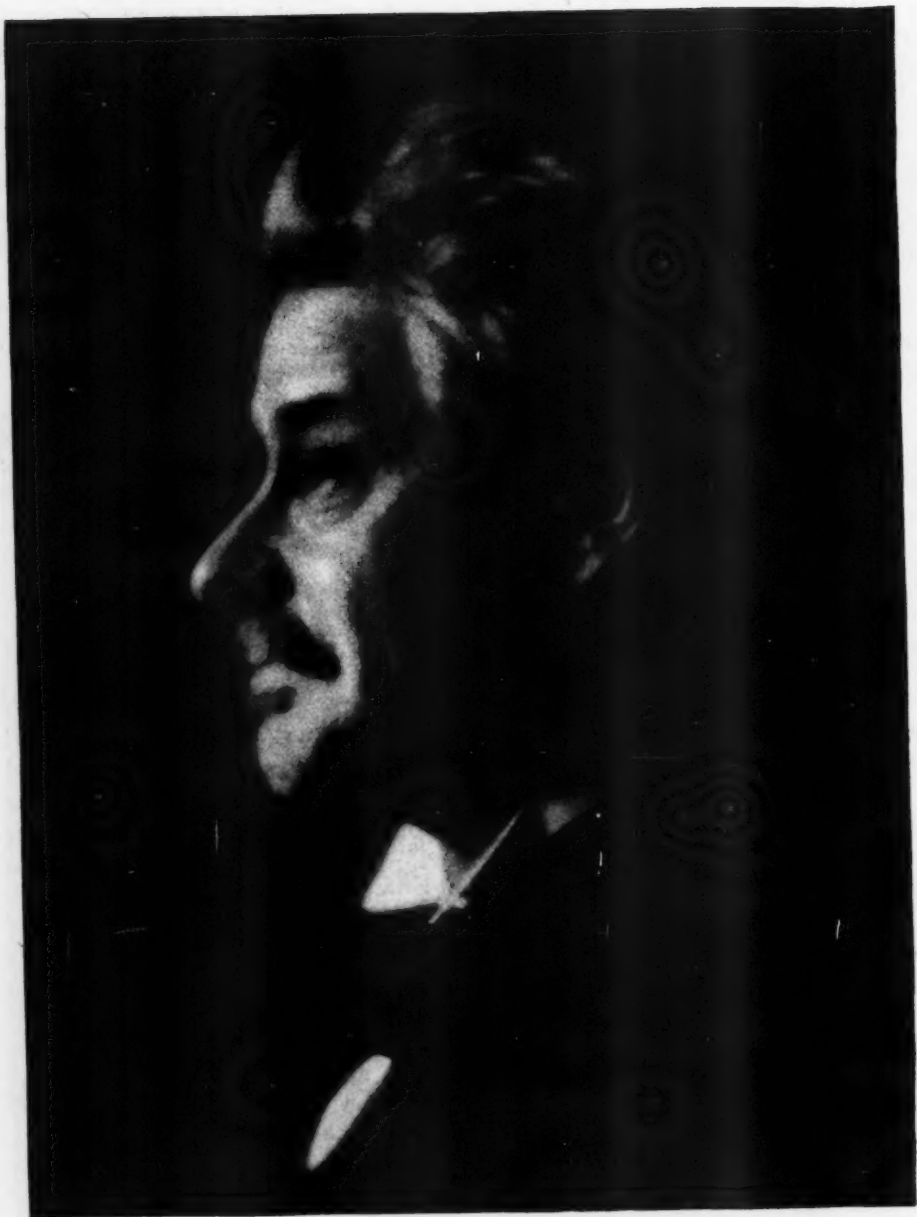
CHRISTIAN RIMESTAD is literary critic of Politiken in Copenhagen. He has written several volumes of poetry besides works of literary criticism and has translated Maeterlinck into Danish.

HULDA GARBORG, in addition to her productivity as a novelist and dramatist, has for many years been one of the strongest forces in the national movement which she describes. Her contribution to the revival of the song-dance, which she studied in the Faroe Islands, is especially important. She is the wife of Arne Garborg.

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THE PUBLISHING DEPARTMENT



GEORG BRANDES

THE AMERICAN-SCANDINAVIAN REVIEW

VOLUME IX

NOVEMBER, 1921

NUMBER 11

My American Colleagues

By GEORG BRANDES

I

When I recall in my memory the all too few men from the United States whom I have met in the course of my life and with whom I have exchanged ideas, then William Henry Schofield occupies the first place.

While yet a young man, he came, in 1897, to Denmark from Norway, where he had learned to speak the language perfectly, and he was thoroughly familiar with Scandinavian literature. No man could feel a deeper enthusiasm for American institutions of learning than he did; he was quite convinced of their superiority over the old universities of Europe. He was not wholly successful, however, in impressing men of the North by his exposition of the care and thought with which courses of study (as well as gymnastics) were arranged at Harvard and other places in the United States, while in his lectures in Paris he proved to the Frenchmen that American institutions of learning surpassed those of France merely in the number of their chairs in various branches.

As a personal memento of him I possess his book *Chivalry in English Literature*. It is no accident that a personality so gracious in all its manifestations and so perfectly chivalrous as that of Schofield should have chosen to study the spirit of chivalry and the forms which this spirit assumed in the Anglo-Saxon countries. Indeed, it may well be said that his book, though strictly scholarly, is at the same time a reflection of his own temperament.

He was not given to gaze on what is repellent in humanity, nor fond of directing his attention to the brutal element which is the natural basis of all things. He loved rather to seek out and gather and throw the fullest light on the finest flowers of civilization; and what flower of civilization is more exquisite than that of chivalry?

It was of especial interest to him to establish the manner in which the English spirit of chivalry differed from the French, in spite of the fact that the institution of chivalry came to England from France. He proved that the conception *gentilhomme* was originally, and remained for a long time, synonymous with a certain class, while in England the conception *gentleman* was built on certain qualities of character, on a habit of feeling and behavior. In France, the word *gentilhomme* carries with it a reminiscence of the time before the great Revolution; in England, the word *gentleman* has a broad human application.

Although it is now twenty-four years since I saw Schofield with the eyes of my body, I still have his image clearly in my mind, not as his later portraits show it, but in the beauty and brilliance of his youth. I know that he never lost his interest in the Scandinavian North, but that he showed it on many occasions, even twenty years after the first time he beheld a Scandinavian city.

II

The next American who crossed my path was the noted novelist, newspaper man, and agitator, Upton Sinclair. He was of an extremely productive temperament, and as pugnacious and eager to assert himself as Schofield was reserved and patrician.

That which prevented Schofield from taking rank as one of the foremost writers of his day was his lack of general ideas. Whatever he writes about, he sticks to his subject; but he sticks to his subject so firmly that he never leaves it long enough to draw from it a general idea.

Upton Sinclair is exactly the reverse. Of book learning he has but little, and when it comes to solid and accurate knowledge in any intellectual field he has much to learn from Schofield. But he is a born theorist. From every fact that he encounters he draws an idea. He was born to have faith in theories—a gift which the author of these lines totally lacks.

Upton Sinclair is, for instance, a convinced Socialist, and not only convinced but militant. As soon as he has arrived at belief in a certain truth, he launches violent attacks at those who, in his opinion, deliberately close their eyes to this truth.

Inasmuch as his innermost nature is youth, he has not only youth's power of enthusiasm but its receptiveness and consequent changeableness. This was particularly striking when, at the outbreak of the World War, he had no words strong enough to damn German militarism as more iniquitous than the militarism of all other countries, whereas, after the war, he ceased to find any difference between the militarism of Germany and that of other countries; nay, he threw a passion, the like of which he had never before shown, into his novels and newspaper articles attacking the militarism of the United States alone.

Upton Sinclair, in the course of his life as a productive writer, has several successful achievements to his credit. Among these I would count such books as *Love's Pilgrimage* and *Arthur Stirling*. It would have been salutary for him, however, if, at an early age, he had hung over his washstand Pascal's words, *Le moi est haïssable*. Every author knows from his own experience that, however true and correct his presentation is, the effect on the reader will be spoiled if he appeals to personal reminiscences or even mentions the word *I*. The reader is irritated, his self-consciousness aroused, and even his vanity wounded, when the author, instead of simply presenting what he has to say, puts himself forward, even with the best of intentions. His personality throws the subject itself into the shade.

It is not only self-praise that rouses disapproval; it is all mention of self. As everybody wishes to have attention directed toward himself, resentment is provoked even when a writer speaks in his own name or relates his personal experiences. Therefore the public can not bear other autobiographies than those in which the author limits himself to a description of the people with whom he has come in contact.

Now it has been a drawback to Upton Sinclair that he has lacked consciousness of this fact. He had been filled with a sense of the real and imagined wrongs he has suffered, while he should have been filled with the thought of guarding and cherishing the vanity of the reader, or should at least have been permeated with the knowledge that the person of the author was supremely indifferent to the reader, inasmuch as the only person in whom the reader takes a passionate interest is himself.

A famous Frenchman who was to lecture in Argentina asked my advice about his choice of subject. He had thought of Rabelais. "How can you ask?" I replied. "Talk to them about Argentina. That is, of course, the only thing in the world which interests them." In brief, if the author wishes to win the reader he must convey to him the feeling that he is busy with *him*—and not, for heaven's sake, with his own self.

For all this, Upton Sinclair is one of the most courageous authors of our time, and one who would do most good if our age ever cared to listen to the accusations he makes or to follow the unselfish advice and counsel he gives.

There have been occasions when he has been able to see the fruits of his efforts. There can be little doubt, for instance, that *The Jungle* did its part in creating the perfect order and cleanliness that distinguish the Armour slaughter-houses in Chicago. *King Coal* and *Jimmie Higgins*, in my opinion, are clever—nay, masterly books, which, in spite of their marked purpose, are on a level with the best our age has to show in powerful description. They are often dramatic. Their purpose has not killed the life in them, and they are free from fanaticism. In fact, Upton Sinclair, in these books, sometimes rises to a high and

bracing irony. Allow me but to recall to the reader's mind the visit of the King and Queen of England to the hospital where Jimmie Higgins lies wounded. The royal pair and the aristocratic nurse are described sympathetically, while a half humorous light falls over the intransigent Socialist who is the hero of the story.

Upton Sinclair's unsparing attack on the American daily press in *The Brass Check*, as a challenge to the entire newspaper world of the United States, is proof of no small courage. Owing to the mass of material, it is somewhat deficient in artistic form; but it is a book in which the reader can grasp the underlying thought without perusing every page. In this connection it should be remembered, however, that the American daily press does not employ any other methods than those which are common everywhere in Europe. In Europe, too, the newspapers—the Socialist not less than the conservative organs—kill with silence everything that does not fit into their programme. My experience, which is considerably wider than Upton Sinclair's, can, in this respect, supplement his.

III

Closest to me of all the Americans I have met, in bonds of sympathy and friendship, was the American writer who died this year, James Gibbon Huneker. As early as 1909 he had dedicated to me his book *Egoists, a Book of Supermen*, but it was not until 1914 that I met him. At that time he looked me up in my hotel in New York, and told me that he had been present six months before, at a reception given me in London by English authors, in December, 1913, but that he had not attempted to approach me or make himself known. This modesty was characteristic of him.

I have felt his death as a grievous, irreparable loss. We were not of the same age; he was younger than I, attaining only 61 years, and our intellectual development was different in many ways. But I was deeply indebted to him for the sympathy he had shown. His devoted friendship was full of understanding, and it was never found wanting.

In certain ways Huneker might seem not typically American, inasmuch as his culture was universal and his mental outlook cosmopolitan, and inasmuch as he had made long and frequent visits to Europe. But is it not typically American to seek knowledge and development, without national prejudice, wherever it is to be found, especially in England, France, and Germany? To this it must be added that Huneker was a lover of music, whose whole being was steeped in music, and who therefore felt at home wherever a concert was given or an opera produced.

Huneker felt attracted by the criticism which attempts to search the soul. He was absorbed in the study of the most varying representa-

tives of contemporary art: musicians, virtuoso, novelists, dramatists, painters, and draughtsmen. As a rule, his conception of them is correct, showing a fine ear and a keen eye. But, as a born newspaper man, he confines himself to his own age. One can hardly imagine him using his gifts to enter into the customs of a distant time or the thought of people in an earlier period. What lies farther back than the nineteenth century does not concern him.

Closely related to this is another characteristically American quality. Though to him, as to every critic, the psychological element, from a purely theoretical point of view, is the most important, that which actually fascinates him is not the work, but the man. All history is to him a history of personalities. He knew not only the more lasting connections of great artists with persons of the opposite sex but knew, or thought he knew, even their passing fancies and their rivalries. That which interested him most in the study of art was always the confession, whether it appeared in a letter, a work of art, or a remark by word of mouth.

He seems to have known personally all the artists, men and women, of his own time, and those who lived shortly before he was born he has studied in the handwritten documents they have left, especially in their letters, until he gives the impression of having lived close to them.

The astonishing thing about Huneker, as about other American critics of rank, is the number of names they shake out of their pages. It is as though they were afraid the reader might suspect them of not having heard the name of any person they failed to mention, or of not having read any book the title of which does not occur in their writings. Certain names, as for instance that of Nietzsche, are found so often in American works of criticisms, that one might suspect the authors of having made a bet that they would somehow manage to introduce it in season and out of season.

Huneker, like the great authority on art he was, would have gained much, if he had understood the art of self-limitation.

He was extraordinarily productive. A long series of books, most of them with strange titles that provoke curiosity, such as *Unicorns*, *Ivory Apes and Peacocks*, and *The Pathos of Distance*, contain an extensive gallery of contemporary men and women, conceived with vivacity and wit, often with humor, and always with talent. His real nature Huneker did not reveal, however, until the last three volumes he published: his big autobiography in two volumes, whimsically entitled *Steeplejack* (1920) and the deeply penetrating novel *Painted Veils* (1921), which is certainly also autobiographical in its sources. In these books he seems, as it were, to take leave of life, although it is clear that he loved life to the last.

His autobiography conveys a profound impression of a human-

ness which is a fellow-feeling with everything human that deserves the name, together with a brusque independence which never asks any other person what to think or how to act. This combination is very unusual. A brusque and combative independence is seldom united with a gentle and living compassion. But this combination was the secret of Huneke's spiritual life.

Painted Veils has moved me deeply. In this book a proud and reserved man has laid down his experiences with the few women who have meant anything to him and his deep-seated, all-absorbing enthusiasm for music, its creators and performers. Indeed, the whole book produces an effect like music. A great critic has related the most intimate affairs of his life in such a manner that it is like hearing a symphony.

Schofield to me represents the finely cultured American scholar; Sinclair, the American combatant, who may be deficient in taste but never in courage; Huneke, the American cosmopolitan and art lover whose innermost nature was music.

Danish Literature

By CHRISTIAN RIMESTAD

There are no longer "schools" in modern literature; there are, at most, groups, which are careful not to attract attention to themselves.

Since the days of realism, or naturalism as this movement is now more often called, Denmark has not had any literary current that has really made itself felt as a cultural factor. The revolt against naturalism under the name of "symbolism" in the latter part of the nineteenth century was short-lived. Johannes Jørgensen was the most gifted and intellectual of its spokesmen, but the "Tower" he built (his magazine *Taarnet*) fell in a single year. He himself went over to Catholicism, and his friends and colleagues were scattered.

There was a moment in the new century when Johannes V. Jensen tried to create a "Jutland movement," or, as he sometimes put it, a "Gothic Renaissance." This was a curious reaction against the symbolism which had had such a sorry fate in Denmark—so sorry that a definite reaction against it would hardly have seemed necessary. Johannes V. Jensen himself was a poet of rank, gifted with a remarkable stylistic talent which made even his youthful novel, *Einar Elkjær*, a literary event presaging a new era. His perceptions were developed to a keenness and delicacy not found even in his predecessor, Johannes Jørgensen; his imagination was sensitive and fiery; his emotions

spanned over an impressive scale, ranging from the simplest, most naive and primitive forms to the most subtly refined.

Yet this man, who was in so many ways an exceptional phenomenon, was possessed by an obstinate desire to approach the common level, to become a wholly acceptable expression of the average. *Einar*

Elkjær is interesting from a psychological point of view because of its penetrating self-analysis. The author attacks without mercy all the centrifugal elements in his own soul that threaten him with dissolution. Wherever in his writings he develops his theory of life, we can not help feeling a strange basic sadness, in spite of the freshness of his style and the hundreds of sympathetic touches with which he lightens his subject matter. For there is, first and last, something unreasonable in that an intellect of the caliber of Johannes V. Jensen's should have made itself the spokesman of "facts"—that is, of the forces which have shaped the external part of our civilization.

Johannes V. Jensen has been silent during the war. He has not put his ideas to the test in the light of new



JOHANNES V. JENSEN

events. We do not know what his silence hides, but it would not surprise us if his theories would have to undergo a great revision. One thing at least is certain: it is those very forces that he has glorified which have fostered the competition, the lust of power and greed for gain, which brought on the great explosion. And it is equally certain that this modern civilization has not made human beings any happier, has not deepened their life-consciousness or brought them into more intimate relation with the central and lasting part of our existence, but that it has, on the contrary, promoted a breathless unrest, an unfounded vainglory, and first and foremost an overvaluing of the material good things of life.

Johannes V. Jensen's creative work, however, contains something

very much more than we would suspect from looking merely at his philosophy. *The Long Journey* (*Den lange Reise*) which he has now concluded with a volume about Columbus, and which tells the story of the evolution of the Northern race from times so distant that Scandinavia in those days was a tropical country—this work gives evidence of a power of visionary imagination hardly equalled in European literature. He has built on a scholarly foundation, but has breathed into the scanty material furnished by science the spirit of life. He has carried to perfection a method of story-telling which no one else has used, at least not with such flexibility of style and such psychological virtuosity. In some of these volumes there is not a line of conversation, and yet the effect of the whole is dramatic. The secret of the matter is that Johannes V. Jensen enters into the very body and soul of his characters. He senses, feels, and thinks in them. His own ego has apparently quite disappeared, while he lives and breathes in the people he has created. The result is a sparkle and freshness, a vivid spontaneity, and a humor doubly amusing or grotesque because we feel, or sometimes only suspect, his own hovering irony.

Among the most recent novels by Danish authors there are three that deserve mention. Henry Söi-berg has completed a voluminous trilogy, the scene of which is laid in his native place in West Jutland. The central point in this work, which reveals an intimate knowledge of nature and people, and is evidently based largely on memories of the author's childhood, is the struggle between pietism and a form of religion which does not condemn but seeks happiness in self-sacrifice and helpfulness to others. While the figures within the pietistic movement—the dissenters—are not individualized but seem to live only a collective life as a group or a milieu in the sultry atmosphere of which we breathe with difficulty, the ideal of brotherly love has found a beautifully characterized expression in the chief person of the story, *The Crazy Minister* (*Den gale Præst*). Although Söi-berg has made the nobleness of the minister almost superhuman, his piety almost angelic, and his innocence quite paradisaical, he nevertheless affects us as a human being in whose weal and woe we are sincerely interested. Söi-berg has handled the character with praiseworthy tact; he was in danger of becoming an almanac hero, and the sentiment was in danger of degenerating into the most unadulterated sentimentality; but Söi-berg has given the figure of the clergyman and philanthropist a warmth which saves it from sweetishness. Perhaps even more in his relations with animals than with men, this man who is "crazy" in the eyes of men but "wise" in the eye of God reveals the depth and breadth of his goodness.

Another noteworthy work is Karl Larsen's *Spring* (*Foraar*), pictures from the eighties, the first volume of a novel series. In this work, the collected title of which is *The Old Story* (*Den gamle His-*

torie), Karl Larsen has gone back to his own early youth. Still it is not as an autobiography it is valuable, but as the description of a milieu. The person who seems to represent the author is as yet rather vague. Karl Larsen, as we have learned to know him from his varied and voluminous production, appears to us a many-sided intellect, a fine and patrician worshipper of beauty. The picture of him as an artistic dialectician who could enter into many modes of feeling and living, which had been the accepted one for many years, underwent a change, however, during the war. He published a number of works which, even if they did not directly take Germany's part, nevertheless glorified that particular element in German militarism (the complete sacrifice of the individual to the whole) which is especially repugnant to his countrymen, who are individualists for better, for worse. In these books Karl Larsen revealed a positive aspect. They made him very much disliked, although even his opponents had to admire the stubbornness with which he defended a viewpoint that made him the least popular of writers with the general public.

In his novel Karl Larsen has described himself as a student coxcomb, not exactly vulgar, but certainly ordinary, and without a trace of the sensitive feeling and keen intelligence we have learned to value in his writings. On the other hand, we encounter a number of fascinating types from the eighties. This was a time of growth in Denmark. New ideas were rushing into the world of thought, of letters, and of politics. Those who were in the midst of it felt as though they were living in a springtime teeming with hope. The spring was brief, however, and the harvest did not correspond to the promises. A great disillusionment followed, and from this disillusionment sprang the lyrical generation of the nineties, who were much less interested in the realities of existence, and had much less faith in the blessings of democracy and "progress," but on the other hand had new confidence in the eternity of the soul and the deathlessness of beauty.

The third book that rises above the mass is Gunnar Gunnarsson's *Blessed Are the Poor in Spirit* (*Salige ere de Enfoldige*). This young Icelander has rapidly become one of our most popular authors. He has a genuine talent for telling a story, a power of holding the readers in suspense, and a sense of composition more stringent than that of the majority of Danish writers. His latest book is a more solid work than any that have preceded it. The action takes place in a single week during the epidemic of Spanish Influenza which killed scores of people every day in the small capital of Iceland. The terrible drama is laid in the mouth of a man who pitches his narrative in so low a tone that it intensifies the tragic quality, while it is in close accord with the nature of the man himself, his gentleness, his sensitiveness, and a certain strange, perplexed sadness. We shall not in this brief review attempt to summarize the marriage drama to which he is a wit-

ness without being able to avert the unhappy end. The story holds attention both by its inner and outer development. It is told in a deliberate way, following events almost from hour to hour; but we read its quiet narrative with complete mental absorption. The suspense is wholly of the soul. The reader is allowed to look into the mind of two highly-cultivated persons, so that he follows with fear and trembling the impending catastrophe and the undermining and final collapse of a happiness which would seem to be firmly founded on a union of hearts and intellects. Around the central figures are grouped a number of secondary characters, many of them drawn with so sure a touch and so vivid an art that we shall not easily lose them from our memory. *Blessed Are the Poor in Spirit* is one of the most poignantly moving books that have appeared in recent years. While it is extremely readable, the poetical quality of the style, the characters, and the situation lifts it high above the level of ordinary fiction.

It is, however, not in the domain of the novel and still less in that of the drama that Denmark chiefly excels at present. In the latter, the year has brought us only two noteworthy offerings: a sparkling satirical, almost farcical comedy by Otto Rung—one of the most talented of Danish prose writers—entitled *Florian*, depicting an international type of swindler with a Copenhagen accent, which was played with much vivacity by Povl Reimert at the Dagmar Theatre, and Helge Rode's national festive drama *The Mother (Moderen)*, which was produced on the occasion of the reunion with South Jutland, and became a considerable box office success.

In the field of lyric poetry, on the other hand, Denmark has produced a literature so great and distinguished that it is hardly surpassed by any in Europe. Here we find so large a number of productive and independent representatives that it would be impossible to assign first rank to any one of them. Among the younger generation—men who are now between twenty and thirty—Hans Hartvig Seedorf is the one who has most rapidly attained fame. One reason for this is that he is the one among our younger poets who has once more lifted the ballad to a position of honor. He has written—somewhat under the influence of Bellman—a large number of humorous, often grimly humorous, songs which sparkle with youthful fun. He has brought humor back into our literature and ennobled it by the grace of his style. His talent has a wide span, however. He is also the author of some of the most musical elegies that have been written in the Denmark of our day. His last volume of poems, *Singing Palms (Syngende Palmer)* is the fruit of a recent journey around the world. He secured subscriptions for the still unwritten book, and the money thus received enabled him to travel across America and home by way of Japan, China, and India. The book is not a mere collection of travel poems, but rather a series of dreams and fancies nourished by



KAI HOFFMANN

the impressions his senses have absorbed.

A more substantial work is Kai Hoffmann's last collection of poems, *The Wide World* (*Den vide Verden*). Among the ten collections he has published, this last is perhaps the most typical of the main tendencies of his nature. Hoffmann's mind in his early youth was weighed down by despondency and world-weariness. He was one of those who glorified dreams and spiritualism. But as early as his third book, *Riget* (*The Kingdom*) a change could be noted in his viewpoint. He became the singer of everyday life who, with ever greater warmth

and fullness, felt and understood that human beings may well absorb all the sweetness of life by remaining in one place, becoming rooted, growing and expanding slowly like a tree that spreads its crown ever higher and broader and sends its roots deeper into the earth. His work was like a single broad harmony of unending perspective and of a luxuriance fed from the secret wellsprings of nature and of the soul.

In Kai Hoffmann's last book, however, we hear again the voices which have been silent for a long time: the throbbing, agonizing impatience for travel, the desire to throw off the trivialities of life and its dull office routine, in order to become merely a wanderer and singer. Yet there sounds through the book another voice also. In its inimitably simple, hushed, but deep-toned poems we hear a whisper that life in its innermost meaning is not a madness or passion but God's great peace and the slow, imperceptible growth of that which breathes under the sun and the stars.

It is the two basic tendencies of human nature that hold converse in his soul: the spirit of restlessness, of detachment, of intoxication, and the spirit of stillness, of peace, and of profound dreams. In this collection, as in several of his other works, particularly *The Great Spring* (*Den store Vaar*), there are many poems full of vital power, which will no doubt hold their place for centuries.

Books of the Year in Sweden

By JOHAN MORTENSEN

The development of literature after the World War is a subject which has been much discussed in Sweden. While some have contended that our time lacks the power of producing vital literature, others point to what they regard as signs that new and vital tendencies are slowly but surely coming to the surface in all fields of our cultural life. The question may be seen from many angles, and can not easily be answered in this generation. For the present we can only say that conditions have at least influenced the output of books in one external particular: owing to economic stringency the number has been very much curtailed.

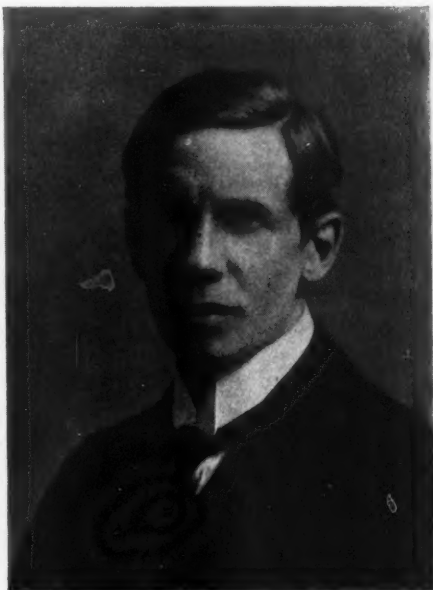
Lessened quantity may, however, be an advantage, and need not mean poorer quality. During the past year several works which are well worthy of attention have seen the light. Among novels the leading success has been an interesting character study *The Selambs* (Bonnier, 1920) by Sigfrid Sivertz, one of our younger authors who has quite a voluminous production to his credit.

Sivertz's novel is a family history which follows the fortunes of five sisters and brothers. They are descended from an old miser, who by lawful and unlawful means has scraped together a fortune. His son is a drunkard, who allows the homestead to fall into decay, and dies of a stroke of paralysis. His orphaned children grow up without any care, learning to protect themselves by tricks and lies against beatings. They become like wild animals, each one developing according to his or her own nature, but all marked by the same family inheritance of covetousness, greediness for life, and an egoism that knows no bounds.

It would be reasonable to expect that a novel which consists of a description of five sisters and brothers, all in the same milieu and all possessing the same basic character traits, would be monotonous and full of repetitions; but this is not the case. Each and every one of the five is a distinctive individuality and is never confused with the others.

The eldest son, Peter, begins while still a lad to watch the farm manager like a house-dog, and does not rest before he has secured clear proofs of the man's dishonesty and has induced his guardian to dismiss him. Peter Boss, as he is called thereafter, becomes a worthy follower of the disgraced farm manager. He realizes the possibilities of Selambhof through its location in the outskirts of Stockholm, and becomes a speculator in real estate on a large scale, thereby raking in millions. Under an alcoholic unctuousness he conceals his black usurer's soul. He systematically steals from his sisters and brothers and finally cheats them out of their expected inheritance. Then he dies with a pleased smile on his lips.

The most individual and complicated inner life is revealed in Hedvig, the eldest daughter. Very early her sexual desire awakens. She burns and is consumed, for her fear of God and terror of punishment keep her from owning her passion. This trait in her character is depicted with keen psychology. Tortured by sensual images, she pretends coldness and takes refuge in a kind of ascetic religiosity. Then she becomes a nurse. "She finds a secret solace in seeing men suffer and die." One of her patients, the consumptive millionaire Percy Hill, becomes enamored of this pale, dark, strangely fanatic sister whose cold beauty reminds him of a Spanish saint. She marries him. But her covetousness and habit of insincerity frustrate her hopes; she has no joy in her great wealth. The end comes in her magnificent but neglected house, where she is alone, cold, clothed in rags, consumed by her own passion.



SIGFRID SIWERTZ

A distinct group within the family is formed by Laura and Stellan. They are both children of the world, who enjoy their money. The blonde Laura is a heartless coquette, living the life of the merry widow, giving little suppers with cards for Stellan's fellow officers and for men high in financial circles, until she is surprised by wrinkles, by age and fat, and has to give up the game. Stellan has many traits in common with his sister, is worldly and elegant and lives for appearances. He has a cool intelligence which always saves him, and is in every situation of life the gamester.

It is an old saying that evil finally destroys itself. This may be applied to the youngest scion of the family, Tord. He too, like his sisters and brothers, is of those who "hunt alone," but he lacks the cleverness and self-control of the others; his egoism runs rampant and becomes madness and hatred of men. He is a nature-lover and poet, lives alone on an island in the skerries, and finally sails himself to the bottom. "Tord had carried the Selamb egoism to the point where it destroyed itself."

These five character studies are not unrelated, but melt together in the most natural manner in a picture, the centre of which is Selambhof and the common property interests of the sisters and brothers. In the whole history of perjurers, gamesters, harlots, and

degenerates, there is not a single wholesome individual, with the possible exception of Tord's Norwegian wife and Laura's son, both of whom are lightly sketched. Human wickedness seems to shut off the horizon in every direction. *The Selams* would have been still more interesting if its conception of life had been deeper and its perspective broader. But the novel is well planned, closely knit, and carefully thought out in every detail. Every passion is allowed to run its full course to its logical dissolution. The souls are transparent as glass; we can look right in and see how the cogs and wheels fit into one another. Here perhaps the criticism might be made that in this carefully worked out psychology there is often an element of something too methodical, something like a cleverly solved problem in arithmetic. We miss something of the spontaneity, the seething sap, and the secret forces that are needed to produce an illusion of life in all its varied growth.

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Without a doubt, our age is a time when the old is breaking, and many diverse tendencies and purposes meet and fructify one another in the confusion. In the purely spiritual domain, we can not help noticing the enthusiasm with which the younger generation regards life. This enthusiasm is a new and important trait in the physiognomy of our time, in sharp contrast with the pessimism which has dominated the last few decades. At the same time, attention is more and more being turned toward the inner life. Whereas until quite recently the representatives of art, literature, and historical research believed they could catch the manifestations of the past and present simply through mechanical observation, we now see that intuition has reconquered its old place in scholarship and art, while the philosopher in whom more than in anyone else the age seems to hear its own voice—Bergson—has called intuition “the queen of thought.” The more and more oppressive materialism of the age, the increasing social bondage, the uncertainty, and the general world suffering have driven human beings to try to lose themselves in the silent, illimitable spaces of religion. The strange thing is not that this mysticism has come, but that it has come to the North so slowly and stealthily.

Whether this mysticism has any great future is quite another question. Many who have formerly been dubious as to the possibility of a mystic religious renaissance are now not far from believing that it will permeate every domain of our civilization and set its stamp on the whole thought life of our age. This, however, is hardly probable. We have seen too many attempts at revival of a medieval mysticism to believe that they are likely to strike deep roots into the soil of our time. After every such attempt, scholarship lifts its head again and seeks with an ever clearer purpose to transform religion into a humble and profound humanity.

I mentioned as one of the features of the present generation its insistence that life is good. This vitalism has a typical representative in the young writer Pär Lagerkvist. His last book *The Eterna' Smile* (*Det eviga leendet*, Bonnier, 1920) is not exactly a theodicy; for in order to be that it would have to weigh the different values of life one against the other, but it is rather a hymn to life. An apparent characteristic of our time is the tendency of men's thoughts to busy themselves with death and the life of the soul beyond the grave. At all events, it is a subject which has often been treated in Swedish poetry and almost always from the same viewpoint. The dead live in a realm of shadows, where their thoughts chiefly circle around their earthly existence. In Heidenstam's last collection there are some poems of this nature; in Strindberg's *Toteninsel* a poor school-teacher wakes up from the sleep of death, and his first thoughts go back to his miserable life on earth, while in *Advent* Strindberg has in a few masterly scenes pictured an army of the dead who are again living through their earthly sufferings in order to be purified by them. Fröding in his *Dreams in Hades* has, with consummate art, attempted to evoke this dream life from the night of eternity. Pär Lagerkvist, too, conducts us to the realm of the dead and allows the dead to bear witness of their life on earth. There is nothing attractive about their immortality. We do not wonder that, as they sit "somewhere in darkness" and gossip in order to "pass eternity," they express their satisfaction with what life on earth brought them. They are, in fact, living their earthly life over and over again, pondering its events, though vaguely and confusedly. Representatives of various spheres of life glide past and tell their story. Unquestionably this dream-poem contains passages of beauty, but the texture of the work is too thin and ephemeral, and the figures could well have been more clearly drawn. It is also a question whether the subject would not have lent itself better to treatment in verse or at least in a more polished prose.

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Another figure typical of our time is Sven Lidman. There has always been in his nature a restless seeking. He has gone from one extreme to another. He has been the poet of Pasiphaë who has sung of hot sensual desire, and he has been one of the most enthusiastic of patriots who has wanted to kindle the fires of war in order to save his fatherland. In his last work *As Through Fire* (*Såsom genom eld*, Bonnier, 1920) he walks on the way of the cross together with the poor in spirit, and in Nanna Rosén's little chamber he listens, enraptured, but yet with a sense of strangeness, to her speaking with tongues. The novel is the story of a conversion. As in the medieval mysteries, all deeper psychological coherence and all relation of cause and effect are annulled. Man is only a plaything in the hands of higher powers. God and Satan are contending for his soul. Every

step forward is marked by a miracle. We see Fru Julia Wohlgemut, the rich widow, sitting in her elegant, well-furnished home, when the doorbell rings, and in steps Satan himself in the person of her brother-in-law, Bernhard Wohlgemut, who many years ago, for good and sufficient reasons, has been hustled off to America. This is the beginning of the purgatory through which she attains to a real Christianity.

Nanna Rosén is a girl only six years old when she finds a religious pamphlet and, holding it in her hand, rushes straight down into her parents' woodshed, where she invites Jesus to enter her heart. Thereby her fate for life is settled. And so it goes on through the whole book. By a similar happy accident Richard Stenberg is carried dying to Julia Wohlgemut in the very moment when her brother-in-law is about to kill her.

This is the way things happen in the old monkish chronicles or in the Sunday school stories of our day, and Lidman's book in its spiritual contents is on precisely the same plane and written exactly from the same point of view as these. What we miss, in spite of the external forms of piety, is a really devout attitude and a deeper religious sense. Nevertheless, it must be unreservedly admitted that the book is well written. The best parts are perhaps not the religious, but the satirical descriptions, where the author merrily swings the scourge of his wit over the spiritual lukewarmness of the age, over a Julia Wohlgemut and her circle with their philistine self-satisfaction and their conception of religion as a cushioned seat in which they can take their ease. The most consistently drawn figure in the book is Bernard Wohlgemut in whom Satan, the ancient dyed-in-the-wool enemy, rises to life. There is an irony of fate in this. Lidman surely desires above all to picture the goodness of God, but his pen does not really become alive before it begins to paint the wickedness of Satan. Truly the old Adam is in us all.

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A conversion of quite another kind is described in Ivan Oljelund's *New Soil* (*I ny jord*, Tiden, 1920), one of the most significant books that has appeared in the past season.

New Soil is not exactly a novel, but rather an autobiography, in some measure reminiscent of the volumes in which August Strindberg described the stages of his own development. Ivan Oljelund began as an agitator and a political revolutionary. He was one of the three young men who were sentenced to prison for high treason. His book may be separated into two parts. The first describes life in prison, simply and without exaggeration. The author does not froth at the mouth with rage either over his keepers or over the officials. On the contrary, he lays stress on the humane treatment accorded him; but perhaps for that very reason his description of the deteriorating effect of prison life is the more impressive.

In the present case, however, the loneliness of the cell has had a fortunate influence upon the author. He has learned to know reality and to understand that it, too, has walls that surround us and hem us in. When he leaves the prison, his theory of the world has changed. He who began as an enthusiast for revolution, which he believed to be the portal leading directly into paradise, now understands that one can not raze the whole structure of organized society in that simple fashion. It is above all necessary to transform human beings. Each one must begin with himself. "No reform is final without the reform of man," says an English thinker. In this frame of mind, he becomes an opponent of party politics, and he sees through the unreal dreams of Bolshevism. This latter part of the book is cast in the form of a survey of the events of the World War during its last years, drawn with a firm hand, and interspersed with portraits and satirical sketches which are, in fact, an arraignment of socialism and of the party policies. May we not regard the book as a sign of the times—one among many—that Marxism, doctrinaire socialism, in the very moment when an attempt is being made to place it in power and in the shortest possible time to destroy the old organized society at least in one of the countries of Europe, has finished its role.

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The lyrical poetry of Sweden had a flowering period in the nineties, and even now it is Fröding and Karlfeldt, Heidenstam and Levertin, who dominate the young song of Sweden. Wherever we turn, we feel the magic power of their rhythms and thoughts. And yet there are already a few faces in the younger generation who give promise of a new development.

Sten Selander attracted merited attention a few years ago with his collection of poems *The Tower of Silence* (*Tystnadens torn*). Last fall he published another book of poetry, *The Way Home* (*Vägen hem*, Dahlberg, 1920), which also makes a very sympathetic impression. The temperament revealed in it is at once weak and virile, weak through its restless sensitiveness, virile by virtue of its frankness and its striving after ethical sincerity. Especially appealing is the simple naturalness with which the author treats everyday matters without making them commonplace.

Erik Blomberg, whose new book is called *The Earth* (*Jorden*, Dahlberg, 1920), has, like Sten Selander, published several volumes of poems. There is something of the quality of Faust, something metaphysical, in his choice of subjects, but sometimes we feel behind his melodious, sounding verse a dearth of substance. His thought is sometimes lacking in stringency, and his expression is often rhetorical.

The last in the group of these new poets is a young Skåning, Gabriel Jönsson, who last fall made his debut with a slender collection of poems as fresh as the salty breeze that blows about his native island,

Hven, "an altar in the sea," as he calls it. The very title is a happy idea. He has named his first work with a reference to the way in which sailors in distress send a last greeting home by putting a letter in a bottle and throwing it on the waves, *Flaskpost* (Bonnier, 1920). Gabriel Jönsson has his own domain—though he says it is only three miles wide—and his own types, fishermen and herring-women, skippers and their sweethearts. In spite of being plainly influenced by Karlfeldt, these songs are especially delightful because of their spontaneity and genuineness. Most of them are of a humorous nature, although there are some poems which indicate that he has different strings to his lyre.

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There remains only to mention a few valuable contributions to our memoir literature. The fourth and last volume of the *Letters of Fredrika Bremer*, the noted novelist and 'feminist, has recently appeared (Nordstedt och Söner). The letters, which have been carefully edited by Ellen Kleman and Klara Johansson, are an interesting revelation of the mental and emotional life of Fredrika Bremer, and at the same time have great value as a picture of the time, since Fredrika Bremer was in touch with many of the most distinguished personalities among her contemporaries.

A young woman writer, Beth Hennings, has written an account based on original researches, of the "romantic friendship" between the Countess of Egmont and Gustaf III (L. Hökerberg, second edition, 1921). The writer has given a lively and readable account of Richelieu's handsome and intelligent daughter in her relation with "the royal charmer from the North."

Finally, Selma Lagerlöf has published an account of the gentle, warm-hearted poet, *Zacharias Topelius* (Bonnier, 1920), famous throughout the Scandinavian North for his historical novels of the Swedish kings, his melodious poems, and his stories for children. Selma Lagerlöf's picture of him is perhaps wanting in critical acumen, but has great charm by virtue of the sympathy with which she enters into her subject and the art with which she tells her story so as to make it appeal to all. It is a fascinating "saga of a saga."



Recent Fiction in Norway

By HANNA ASTRUP LARSEN

The year in Norway has been more remarkable for fiction than for poetry and drama. *Kristin Lavransdatter*, Sigrid Undset's big historical novel, is without a doubt the greatest event in the field of *belles-lettres* since the publication of Hamsun's *Growth of the Soil*. Fru Undset has written many masterly stories of modern life and, in particular since the appearance, in 1911, of her novel *Jenny*, dealing with an art student's life in Rome, has been recognized in the Scandinavian world of letters as a writer of unusual power and originality. She has also produced books based on the historical studies which she began under her father, the noted archeologist Ingvald Martin Undset; but this is the first time she has essayed a work so ambitious as the present, in which a mass of historical material has been made to serve the purpose of her plot.

The scene of *Kristin Lavransdatter* (Aschehoug, 1920) is laid in Norway in the early fourteenth century, in Gudbrandsdalen, a region particularly rich in traditions of a fine old indigenous culture. Fru Undset, for some years past, has made her home at the southern gateway to this region, in the town of Lillehammer by Lake Mjösen. In spite of railroads and automobile routes, the wild untouched expanse of the mountains is yet very much as it must have been when it met the eye of Kristin. The gray timbered houses seem to creep timidly along the huge slopes and disappear altogether as we follow the green, glacier-fed rivers up to the plateau, where hill rises behind hill to the shining, snow-flecked cupolas in the far distance. Fru Undset makes us feel the majesty of the wilds through the sensitive mind of the little girl who imagines trolls and wood people behind every bush and stone. Still looking through Kristin's eyes, we see the home life on the patrician *gaard* of her parents; the wonders of Hamar, the episcopal see where she first saw stained glass windows and heard an organ; and later the picturesque city of Oslo, where she went when the time came for her to take her place with other highborn maidens.

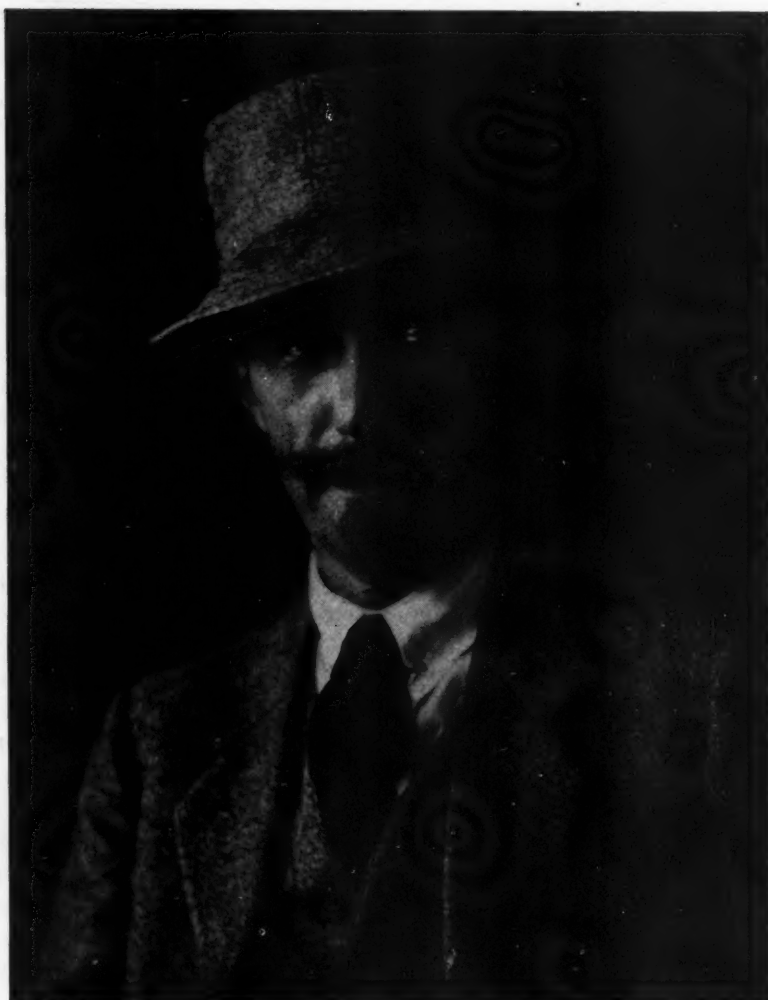
Fru Undset has not only constructed an historical background of marvellous vividness, but she has used its wide spaces and long vistas to throw into relief a gallery of strong and unusual personalities. The pathetic loveliness of Kristin herself and the proud rectitude of her father make the deepest appeal, but several of the other characters also grip the imagination. It is in a way a more satisfying book than *Jenny*. The latter left us with a sense of nervous impatience, wondering whether a woman like Jenny would have frittered herself away in that fashion, and slightly unconvinced, even though we might tell ourselves that tragedies in real life seldom are clean cut and monumental,

and that the admixture of the sordid and the ridiculous—as in Jenny's adventure with her elderly lover—is really the deepest depth of the tragedy. *Kristin Lavransdatter* is more satisfying, because it deals with big simple emotions and with a conflict that is inevitably contained in the situation itself, and because its eroticism is not mere sultriness, but is borne up by a great feeling.

The story of *Kristin* is that of a woman whose very life is bound up with her love for a man who is in no way worthy of her. He has soiled and marred his own life, and he smirches hers. When they at last marry, the finest instincts in her nature, her courage and innocence, are already broken. He is far inferior to the fiancé she leaves for him, but he gives her a fullness and richness of emotion which the other man can not inspire. He is, when all is said, the one man with whom she finds herself and lives the most intense emotional life of which she is capable. Her fate is perhaps foreshadowed in the words of the reputed witch Fru Aashild: "Fair days may last long, if people take care and thought for themselves and for what they own; and perhaps that is the reason why careful folk have to get along with only fair days, for the best days have to be bought dear. Now they call a man a fool if he squanders his inheritance to make merry in the days of his youth. Be that as it may, but I say that no one is such a fool as he who regrets his bargain afterwards." The end of the book distinctly points to a sequel, and it is believed that Fru Undset is already engaged in writing one.

Kristin Lavransdatter, in spite of its 366 pages, has no dead matter. While it can not be said that Fru Undset's touch is ever light, she is too good an artist to overburden her story with historical details. All is assimilated in her imagination, vital, and well-proportioned. The novel has a balance and finish and at the same time a breadth and power belonging only to the books that have real and lasting greatness. With its publication Fru Undset takes her place with the very first writers of our time, not only in Norway, but in all Scandinavia.

In giving the first place among the books of the year to *Kristin Lavransdatter*, I am not unaware that Hamsun has published a two-volume novel, but I agree with his admirers in Norway who feel that *Women at the Well* (*Konerne ved Vandposten*, Gyldendal, 1920) adds but little to the fame that reached its zenith with *Growth of the Soil*. It is a return to the manner of *Segelfoss Town*, the picture of a community, a big canvas filled with many little figures, and it has an unsavory strain in the story of the eunuch "hero," a strain that is less morbid in the Nordland novels, though these are crass enough in all conscience. Moreover, it is imperfectly localized, a medley of north, south, east, and west, and thus suffers by comparison with *Segelfoss Town* where the vivid Nordland background lent a glamour to the puerilities of the story. Still, *Women at the Well* has the Hamsun



JOHAN BOJER

Photo by Rude

characteristics, the perfect technique, the humor that never flags, and the pity for all human weaknesses which is his greatest spiritual asset.

Bojer this year has published only a slender volume of a dozen short stories, but in these he shows himself master of a form of literature that has few devotees in Scandinavia. His touch is light, his tale well and crisply told. *Quiet Weather* (*Stille Veir*, Gyldendal, 1920) contains some delightful animal stories. There is, for instance, the duel between two famous stallions, each undisputed lord of his own valley, who meet on the summer pasture and, drunk with mountain air, rush at each other and fight until one lies dead on the field of battle. And there is another stallion who gives tone to the whole valley that owns him and forces the people to live up to him. (What

a place the horse occupies in Norwegian fiction!) "He was not a horse, he was a folk high school," says Bojer, who can not long refrain from preaching his little sermon; but it is a pleasant sermon on the cheerfulness of life, and is salved with humor.

Stories of peasant life occupy a large place in modern Norwegian fiction. Dr. Gade, the president of Normandsforbundet, once quoted to me a saying that "Norwegians never move except when they move to America," and this strong adhesion to inherited soil has produced very distinctive types, which the writers have been wise enough to cultivate. Jacob B. Bull, for instance, writes of the people in Österdalen where he was born and grew up in his father's parish. Bull is now among the older authors of Norway and has written several semi-historical works based on the lives of distinguished Norwegians as well as some historical novels. He is at his best, however, in the stories from his native valley. His last novel, *Sir Samuel* (*Hr. Samuel*, Gyldendal, 1920) tells of the adventures of an eager, enthusiastic young clergyman in the eighteenth century, when the pastor was still a potentate, settling the family affairs of his flock with a high hand, but ready to risk his life in their service. As I reread *Sir Samuel* on the train going southward from Trondhjem on the old narrow gauge road through Österdalen, it was easy to see the deep lakes between densely wooded hills and the swirling mountain rivers as the background for Bull's stories of wild sleigh-rides over the ice and still madder races with the wolves in the forest, or of ice-breakings in the spring and perilous flights over slippery logs in the rushing flood. It is a wild, unbridled nature, not niggardly as in the west of Norway, but lavish and violent, and the people take their character from the surroundings. Bull's Österdalen is not far from Zorn's Dalecarlia, and his picture of a Christmas dance could almost have been taken from one of Zorn's paintings. There is the same riot of color, the lusty tramping, and the glow of firelight on seasoned rafters.

It would be difficult to imagine anything more different from Bull's Österdalen peasants than the people described in Peter Egge's novel *By the Deep Fjords* (*Inde i Fjordene*, Gyldendal, 1920). I have translated the title somewhat freely in order to give the feeling of seclusion implied in the original. Peter Egge is a native of Trondhjem, and the scene of his book is laid not far from that city. It is a sharply-etched picture of a milieu, a keen analysis of a certain type of peasant culture, in which no big personalities stand out otherwise than as types of their class. It is, on the whole, an unlovely picture of a cold, hard, parsimonious race, and yet there is something impressive in the tremendous dignity, the family and personal pride, of the Sands, father and son. They have what is the foundation of all aristocracy, an intense self-esteem, and they scorn the "vagabond" official class with its lack of inherited homesteads only a shade less than

they scorn their own crofters or the fisherman peasant or the loafer who goes to America. When the daughter of a distinguished lawyer and member of parliament marries her childhood companion, the younger Sand, for love, he has no sense that any great honor is being done him, and he allows her to live all her life by his side without ever giving her a caress or a tender word. While Bull's peasants are warm-blooded and impulsive, Egge's seem to know neither tenderness nor passion and live only to guard their inherited wealth. Whatever of generous impulses or fructifying ideas appear in the book come from the "foreign" upper class.

By the Deep Fjords is a striking example of the new realism in the treatment of peasant life in Norwegian novels. It is a far cry from the time of the literary discovery of the peasants, when they were supposed to be repositories of primitive strength and simple goodness. But while the old sentimentalizing attitude has disappeared, there has come instead an enthusiasm for the life-giving, health-giving forces that dwell in the land. Bojer expressed the idea twenty years ago in *Mother Lea*; Hamsun wrote its apotheosis in *Growth of the Soil*, and other writers have varied the theme. In Egge's novel the daughter of the house buys back almost with her blood the ancestral *gaard* and marries a cousin of unmixed peasant blood who can and will help her in what she considers her life work. In Hulda Garborg's story *While the Dance Goes On* (*Mens Dansen Gaar*, Aschehoug, 1920) a tale of the hard-drinking, riotous squires of the Mjösen region, the heroine also goes home to take over her father's estate. It is curious to note in the Norwegians, with their proverbial roving blood, an equally strong tendency to take root in the spot where they were born.

Asta Graah Bolander's *Grungs i Fossegaarden* (Aschehoug, 1920) is another story of inherited land and of a conflict between classes. This time it is the man who has the exotic strain, a sensitive artist nature who is slowly consumed in his marriage with a hard, sensible peasant woman.

None of the authors I have mentioned can compare with Olav Duun in intimate knowledge of peasant nature. The characters in *The Big Wedding* (*Storbryllope*, Olaf Norlie, 1920) stand out as if chiselled in stone, and though their actions are sometimes inexplicable, we feel that they are inevitable. There are no high notes but there is a terrible low-toned intensity in the passions and ambitions of these people who seem to act with the finality of natural laws. Olav Duun is perhaps the chief writer of *landsmaal* after Garborg and is certainly an author of great promise. Another *landsmaal* book of the year is Jens Tvedt's *Unlucky* (*Vanheppa*, Olaf Norlie, 1920), an amusing but rather too drastic story on a theme not unfamiliar in Norwegian peasant tales, that of a man who has resolved to act, but can not get his courage to the sticking point.

Norigs Ungdomslag

A Quarter Century of National Striving

By HULDA GARBERG

For the non-Scandinavian reader it may be necessary to say that the "landsmaal," to which Fru Garborg refers, and which is to its prophets the only true Norwegian, was formed by arbitrary welding together of the various peasant dialects. Though a language in a sense artificially formed, it has reached a high degree of perfection in the hands of such masters of poetic style as Arne Garborg, Per Sivle, and the hymn-writer Blix. It is being introduced into the schools, where it is in part supplanting, in part used side by side with, the Dano-Norwegian of the cities. In asking Fru Garborg to write of the work of *Norigs Ungdomslag*, the REVIEW is, of course, not taking sides in the language strife which is splitting Norway into two factions, but it is thought that interest may attach to a presentation of the movement which engages so large a part of Norwegian youth, and which has on its programme, besides the landsmaal, the revival of peasant arts, the substitution of good dancing and music for bad, and of good taste for bad in furnishings and houses.—*The Editor*.

There was life and color in the old cathedral city of Nidaros* last July, when young people from all over the country met to celebrate the twenty-fifth anniversary of *Norigs frilynde ungdomslag*.

What, then, is *Norigs frilynde ungdomslag*?

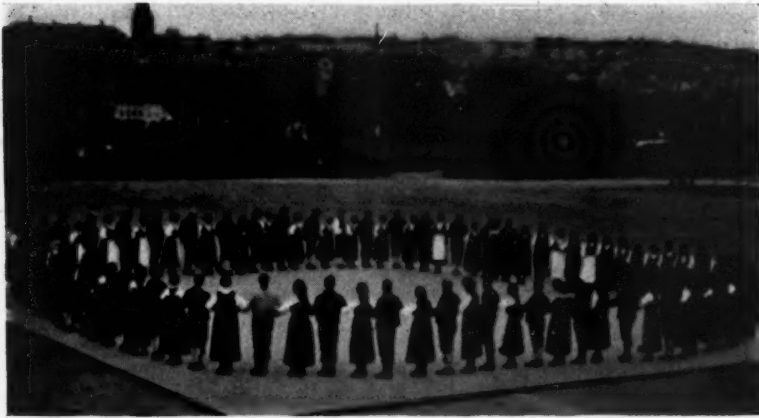
In accordance with my promise, I shall endeavor to give the readers of the AMERICAN-SCANDINAVIAN REVIEW some idea of this great cultural movement, which is carried on by the best and most enlightened youth in the country districts of Norway.

There are round about in the world a number of young people's associations with various praiseworthy aims, but I doubt if any country has anything that exactly corresponds to *Norigs frilynde ungdomslag* (Norway's Liberal Young People's Association). During the fight for political emancipation, in the eighties of last century, many fine young people's organizations were formed by men and women who realized that political emancipation must be followed by a movement for national self-consciousness, which could give us backbone enough to carry our new duties and rights. On July 11, 1896, the various new and old young people's associations with similar aims were united into one large national organization, which was named *Norigs ungdomslag*.

At present there are 965 societies or "lag" with a total membership of 56,000 young men and women. The local societies are united in district associations and these in the great national organization which celebrated its twenty-fifth anniversary last July.

If I were to express in a few words what these 56,000 young men and women have accomplished, I should say that they have taken their education into their own hands and have demanded the right and

* Nidaros is the old Norwegian name for Trondhjem.



A SONG DANCE IN THE STATION AT TRONDHJEM

opportunity to develop along wholly national lines. All their efforts have centered around the growth of a national culture. There is not space here to describe all the special undertakings which *Norigs ungdomslag* has sponsored during these years, but I shall mention a few of those that were most in evidence during the anniversary celebration.

Let me begin by stating that, for the first time since the restoration of Trondhjem Cathedral, entire Norwegian services were held in the edifice, and Bishop Hognestad, who officiated, held in his hand the first copy of the Norwegian Bible. It is true, it was only a preliminary copy, hastily printed by the Landsmaal Student Society, for the authorized version in landsmaal, by Seippel and Mortensen, will not be ready for another five years.

It was an unforgettable service. The glorious cathedral, of which only the choir is completed, was filled to the danger point, and large crowds were unable to get inside the door. And such singing has surely never been heard in any Norwegian church! The dean of the cathedral had tried to prevent the use of the landsmaal hymnal, but the Department of Church and State took quick action and granted the required permission. There was gratitude and joy and virile purpose in every hymn that rose jubilantly under the arches of the old dome.

Equally unforgettable was the



HULDA GARBORG IN NATIONAL COSTUME

dancing at the city Stadion, where two hundred skilled dancers in bright-hued national costumes trod the dance, hand in hand, to Norwegian music and Norwegian folk songs. The efforts that have been put into the revival of the song-dance were seen to have borne splendid fruit in all parts of the country. Our folk songs, that large and important part of our national literature, are again a part of the life of the people, and are no longer reposing like a dead treasure in the libraries. Those who saw the song dance at Trondhjem were delighted with its beauty and expressiveness. There is certainly no doubt that the old song dances and the stately figure dances will gradually force out the cheap and vulgar modern dances which have lately found their way into the country and spoiled our meetings and festivals.

Another worthy work of the local societies is the establishment of "bondeheimer," popular hotels, and "kaffistover," inexpensive restaurants. Formerly the lodging-houses and restaurants that catered to the peasants when they came to town were second class, often fourth class, and at best common and ugly. Now the peasants can go to the bondeheimer and kaffistover, where they get good wholesome Norwegian food in attractive surroundings. These places are generally furnished in Norwegian national style and often quite artistically decorated, and at least always clean and homelike. Moreover they are inexpensive. In fact, the kaffistove is often so good that the best residents of a town are its regular patrons. For young men and women of peasant families, who live in town and have nothing but a furnished room, they are a perfect boon, and this is not least true of students in the cities.

From the anniversary publication, which should have been ready for the meeting, but was delayed by the great strike, it will be seen that *Norigs ungdomslag* has done a great work in these twenty-five years in almost every field of cultural endeavor. Some of the larger lag have established schools, and a series of school reforms along national lines have been effected, especially in the domain of language. Song books and school books of all kinds have been published, as well as many of the sagas and much other good literature in translation. *Norigs ungdomslag* is working for the introduction of Norwegian proper names. It has succeeded in having appointed traveling "young people's pastors" who preach in Norwegian. It has instituted contests in playing the old-fashioned Norwegian fiddle and has raised statues. The movement is growing like a snowball which rolls and rolls. It is like a tiny brook into which a thousand bubbling rills are pouring until it becomes a river which no one can stop. There is a rushing and a surging of young strength in the land of Norway.

Current Events

U. S. A.

¶ Reassembling of Congress brought conviction that the tariff measure will not be disposed of during the present session, owing to the multiplicity of other important issues to be fought out and the unwillingness of the greater part of the country to make effective a prohibitive duty on foreign importations that would work to the disadvantage of the nation in general. ¶ As preparations for the Conference on the Limitation of Armaments are nearing completion in Washington, there is noticeable a desire on the part of the United States Government to widen the scope of investigations. It is stated authoritatively that, while the major powers are directly concerned in the Conference, the administration would be willing to give a voice to any nation with interests in the Far East. It is already understood that Belgium and Holland shall be permitted to participate in the deliberations. ¶ Started by the New York *World* as a journalistic enterprise, the revelations with regard to the Ku Klux Klan organization have assumed a nation-wide scope, and the Department of Justice is said to be ready to undertake a complete investigation with the view of finding out the exact reasons for the existence of this body, which has taken the name of the organization that operated during the days of reconstruction following the Civil War. ¶ President Harding together with the entire cabinet has taken up the question of the growing unemployment in the United States as a matter demanding immediate and thorough attention on the part of the authorities everywhere. In New York City 53 city charities have joined in providing means for sheltering and feeding the homeless. At the same time warnings are issued against fraudulent collectors who are going the rounds claiming that they represent organizations for the aid of the unemployed and needy. ¶ Despite the unemployment in so many industries, John Wanamaker, together with other leading business men, emphasizes that there is much money in hiding and that, with sufficient faith in the ability of this nation, conditions will soon right themselves. He advocates that business men everywhere should advertise as one means of attracting the buying public, and that just when conditions are slack is the right time to do everything toward stimulating trade. ¶ Alleging that certain interests are circumventing the Government with the view of bringing more immigrants into the country than the law permits, President Harding has instructed officials charged with the duty of determining the proper quota to exercise the greatest care and report any suspicious moves that may lead to the detection and punishment of those guilty. It goes without saying that steamships from Scandinavian ports are keeping strictly within the limits of the law.

Denmark

¶ The low rate of exchange of the Danish krone, which has persisted with fluctuations all through the year, and has been the cause of many complaints, moved toward normal in the latter part of the summer with a suddenness that caused new complications. Formerly the depression of the krone value resulted in high prices both for exports and imports, to the disadvantage of the people who live on wages and salaries, and to the corresponding advantage of the farmer who can produce and sell far more than he buys and consumes. Now prices are tumbling, not only in the import but also in the export trade. The consequences are the same here as in all other parts of the world: fortunes are dwindling or disappearing altogether, while factories are at a standstill, because continued production at the present low prices would be unprofitable, and because the public buys as sparingly as possible in the hope that prices may fall still lower. ¶ The government is, of course, blamed for the situation, and the opposition, in particular the Socialists, are demanding that public works be started for the benefit of the unemployed, who now number between 54,000 and 56,000, and that the State do what it can to diminish foreign competition by regulation and temporary exclusion of certain commodities. It is especially the cheap German wares that threaten Danish industry. The government has hitherto turned a deaf ear to all demands for protection and regulation, although it is not unwilling to assist in furnishing capital—by loan or by guaranteeing interest—for public works, such as new railroads, improvement of highways, regulation of waterways, and drainage canals, in order to provide work for the unemployed. ¶ Politics make strange bed-fellows. The stagnation of industry and the falling prices are, naturally, felt more in the cities than in the country, and it follows that the government is accused of favoring the farmers at the expense of the townspeople. Hence there has been offered a suggestion, which was made formally in the columns of *Social-Demokraten* by the editor, Rigsdag Member Borgbjerg, that the Conservatives should join with the Radicals and the Socialists to oust the present Liberal government and put in its place one that could start the wheels of industry and effectually check the prevailing unemployment. ¶ Mr. Borgbjerg's proposal has met but a very scant response in Conservative circles, and the newspaper discussion roused by it has already subsided and given place to eager debates from platform and press regarding the question of defenses. The Liberal Left now in power have promised a plan that would retain compulsory military service, but reduce the army to between 60,000 and 70,000 men. The Radical Left want to abolish compulsory military service and have a mercenary army of 10,000 or 20,000 men, while the Socialists favor total disarmament.

Norway

¶ The opening of the Dovre railroad, September 19, was marked by a tragedy. A train containing the railroad officials and invited guests was wrecked on the return journey, with the result that six were killed and several wounded. The dead were: Director of Telegraphs Thomas Heftye, Colonel Sejerstad, Major Ræder, Captain Björnstad, Chief Engineer Hammer, and Architect Glosimodt. Among the wounded is Director Darre Jensen. The king and crown prince had decided to stay overnight in Trondhjem and so escaped the wreck; which was due to a collision with the regular day train from Christiania. The latter had orders to stop and let the special train pass, but had failed to obey instructions. ¶ The opening of the road from Dombaas to Stören completes the link in the Dovre railroad which has been under construction twelve years and has been built at a total cost of 47,000,000 kroner. It not only affords a shorter and more comfortable route between Christiania and Trondhjem, but opens up to traffic an interesting and picturesque mountain district. ¶ The second Norwegian Industries Fair, which was held in Christiania from September 4 to September 11, proved a great success. Four hundred and twenty firms participated, and there were about ten thousand buyers and visitors. In spite of the difficult times, Norwegian industry is trying to hold its own, and the good results of the fair justify the optimism expressed by Minister of Commerce Mowinckel in his opening speech. A commercial agreement between Norway and Russia, somewhat on the lines of the new Russo-British agreement, has been signed in Christiania by the Norwegian minister of commerce and Kershentsheff, representative of the Soviet government. The agreement, which amounts to a de facto recognition of the Soviet government, is being severely criticized by the Conservative papers. Russia is to be permitted to send to Norway a commercial delegation of not more than twenty members, and these are to have diplomatic privileges. The chief of the delegation is to be called "plenipotentiary representative." Norway will, of course, have similar privileges in Russia. ¶ The Storting assembled on August 30 for its autumn session. The outstanding event of the session so far has been the passing of the prohibition bill making permanent the law against the sale of liquor and wines containing more than 14 percent alcohol which was established by government decree during the war as a temporary measure. In the Odelsting the bill was passed with 51 against 42 votes; in the Lagting, with 18 against 14. The Storting has also passed a bill creating a State monopoly of wine and beer. ¶ The Norwegian delegation to the second assembly of the League of Nations is the same as last year with the exception that former Minister of Foreign Affairs J. F. Michelet has been appointed to replace the late Mr. Hagerup.

Sweden

¶ The usual dullness of the late summer months was relieved by the political campaigns preceding the Riksdag elections held in the middle of September. Particular interest attached to the elections inasmuch as it was the first time that women voted. The inclusion of women and the removal of the property qualification resulted in almost tripling the electorate. ¶ Beginning August 16, a group of men prominent in international politics met in Stockholm for an inter-parliamentary conference under the presidency of Lord Waerdale and the Swede, Baron Adelswärd. The deliberations of the Inter-parliamentary Union, which have already been cabled all over the world, were marked by an increased prominence of the United States since the war. The chief spokesmen of the Americans were Senators Walsh and McKinley. It was American influences that dominated the two most important resolutions, that relating to the position of the Interparliamentary Union toward the League of Nations, and that regarding disarmament. In the latter question it was Branting, however, that opened the debate, and it was he who formulated the resolution which was adopted, namely that the Union should work actively for disarmament. ¶ The German author, Gerhard Hauptmann, in an interview recently made the suggestion that some neutral country should take the initiative in arranging an international congress of intellectual workers, more especially writers, where they could assert their purpose of beginning again their old co-operation without regard to the after-war propaganda of hate. Two Swedish newspapers took up the idea and laid it before various leaders in intellectual fields both in the neutral and in the late belligerent countries. Considerable response met the idea, and Stockholm was regarded by many as the most suitable place for such a conference; but the prevailing opinion was that the time was not yet ripe for a meeting which would be so difficult and demand so much of those that were to take part in it. ¶ Following the example of other countries, Sweden is fitting out an expedition for the relief of starving Russia. The expedition is organized by the Red Cross for a period of six months, and will be under the direction of former Counsellor of the Legation at Washington E. E. Ekstrand. Its main purpose will be to help the children and the sick. It will have a division for distributing clothing and one for medical aid, besides a consulting agricultural department. While independent, it will co-operate with the international relief work. ¶ The new town hall of Stockholm, the architect Ragnar Östberg's creation, which has been under construction for ten years, is now so near completion that some of the departments of the city administration have been able to move into their offices. The official dedication will not take place before midsummer 1923.

An American Book Table

Title	Author	Publisher
FICTION		
BEST SHORT STORIES OF 1920	Edward J. O'Brien	Small, Maynard
THE AGE OF INNOCENCE	Edith Wharton	Appleton
ALICE ADAMS	Booth Tarkington	Doubleday
THE BRIMMING CUP	Dorothy Canfield Fisher	Harcourt
GALUSHA THE MAGNIFICENT	Joseph C. Lincoln	Appleton
YOUTH AND THE BRIGHT MEDUSA	Willa Sibert Cather	Knopf
MAIN STREET	Sinclair Lewis	Harcourt
BY ADVICE OF COUNCIL	Arthur Train	Scribner
CARTER AND OTHER PEOPLE	Don Marquis	Appleton
A DAUGHTER OF THE MIDDLE BORDER	Hamlin Garland	Macmillan
POOR WHITE	Sherwood Anderson	Huebsch
BEGGARS' GOLD	Ernest Poole	Macmillan
POETRY AND DRAMA		
LEGENDS	Amy Lowell	Houghton
SECOND APRIL	Edna St. Vincent Millay	Kennerley
THE EMPEROR JONES, DIFF'RENT, THE STRAW	Eugene O'Neill	Boni & Liveright
ANTHOLOGY OF MAGAZINE VERSE FOR 1920	W. S. Braithwaite	Small, Maynard
GENERAL LITERATURE		
A MAGNIFICENT FARCE	A. Edward Newton	Atlantic
POINTS OF FRICTION	Agnes Repplier	Houghton
HINTS TO PILGRIMS	Charles S. Brooks	Yale Univ. Press
THE CIRCUS	Joyce Kilmer	Doran
TRAVEL AND DESCRIPTION		
EDGE OF THE JUNGLE	William Beebe	Holt
THE FRIENDLY ARCTIC	Vilhjalmur Stefansson	Macmillan
HAIL, COLUMBIA!	W. L. George	Harper
DENMARK	Frederic C. Howe	Harcourt
MYSTIC ISLES OF THE SOUTH SEAS	Frederick O'Brien	Century
LOAFING DOWN LONG ISLAND	Charles Hanson Towne	Century
BIOGRAPHY AND REMINISCENCES		
THE AMERICANIZATION OF EDWARD BOK	Edward Bok	Scribner
MY BROTHER, THEODORE ROOSEVELT	Corinne R. Robinson	Scribner
THE LIFE OF WHITELAW REID	Royal Cortissoz	Scribner
CROWDING MEMORIES	Mrs. Thos. Bailey Aldrich	Houghton
LIFE AND LETTERS OF HENRY LEE HIGGINSON	Bliss Perry	Atlantic
RALPH WALDO EMERSON	Samuel M. Crothers	Bobbs-Merrill
MARCUS AURELIUS	Henry D. Sedgwick	Yale Univ. Press
A CYCLE OF ADAMS LETTERS		Houghton
THE LETTERS OF WILLIAM JAMES	Henry James, ed.	Atlantic
HISTORY AND POLITICS		
PEACE AND BREAD	Jane Addams	Macmillan
A HISTORY OF THE UNITED STATES	Charles and Mary Beard	Macmillan
THE MIRRORS OF WASHINGTON	Anon.	Putnam
THE NEXT WAR	Will Irwin	Dutton
A JOURNAL OF THE GREAT WAR	Charles G. Dawes	Houghton
SOCIAL SCANDINAVIA IN THE VIKING AGE	Mary W. Williams	Macmillan
WHAT REALLY HAPPENED AT PARIS	American delegates	Scribner
ANGEVIN BRITAIN AND SCANDINAVIA	Henry Goddard Leach	Harvard Univ. Press
HUMOR		
THE CRUISE OF THE KAWA	W. E. Traprock	Putnam
THE OLD SOAK	Don Marquis	Doubleday
WINSOME WINNIE	Stephen Leacock	Lane
THE ARTS		
SCANDINAVIAN ART	Laurin, Hannover, Thiis	A. S. F.
MODERN TENDENCIES IN SCULPTURE	Lorado Taft	Univ. of Chic. Press
THE GRAPHIC ARTS	Joseph Pennell	Univ. of Chic. Press

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OUR CO-OPERATING BODIES ABROAD

Those who have tried to find their way about alone in a strange city and to tap unaided the sources of intellectual life in a foreign tongue, under unfamiliar forms, will appreciate what our co-operating bodies abroad are doing for American students in the Scandinavian capitals. In Stockholm Sverige-Amerika-Stiftelsen has its own spacious office in charge of the executive secretary, Miss Eva Fröberg. Miss Fröberg, with the aid of her young assistant, keeps constantly in touch with the students, welcomes them to the office where they can meet one another and read American papers, corresponds with those who go to study in other cities, and is always ready to assist them in any practical way that may be needed. Every month the Stiftelse has a meeting, generally a lecture on some American subject, followed by a social gathering, and on these occasions our students are always invited guests.

In Norway the fixed point in the life of the students is the office of Nordmandsforbundet in the Norwegian America Line Building downtown. The secretary, Mr. Sigurd Folkestad, is the friend and pathfinder of the young American seekers after knowledge in Christiania. He is assisted by a recently appointed panel of advisors, university men and women who, each in his own branch, will give the students expert advice in the choice of courses and methods of work in Norwegian institutions of learning. Among them are two former Fellows of the Foundation, Dr. Ellen Gleditsch in physics and Dr. Martin L. Reymert in psychology and pedagogy. Mr. Folkestad is also editor of the magazine which is the official organ of Nordmandsforbundet and which has recently been giving

much space to the activities of the Foundation and its students.

The oldest of the three co-operating bodies is Danmarks amerikanske Selskab. The secretary, Mr. N. F. Feilberg, has his office in his home, but hopes to be able to arrange for special quarters for the Selskab. Meanwhile, the need for an accessible place where the students can meet, make appointments, get their mail, and so on, is met by Dansk Studieoplysningskontor, which has its office in the buildings of the University itself. Dr. Vincent Næser, who is at the head of this organization, assists the students in finding rooms and makes it his especial concern that they meet hospitable people and get a taste of Danish home life. The secretary of the Advisory Committee is Mr. Hegerman-Lindencrone, who is also chairman of the committee of the International People's College and as such has been able to arrange for the admission of Mr. Sören A. Mathiasen, Honorary Fellow of the Foundation, who is to study social and economic life in Denmark.

DR. GADE'S VISIT

Associates of the Foundation will take an especial pleasure in welcoming Dr. F. G. Gade who, with his wife, sailed from Norway September 30 for a visit of some weeks in the United States and Canada. Dr. Gade is the president of our co-operating organization in Norway, Nordmandsforbundet, and by ties of blood and innumerable friendships is closely associated with American life, although this is the first time he sets foot on our shores. He has been active in Nordmandsforbundet since its inception, most recently as president, to which office he has just been re-elected by acclamation. He will

be remembered with gratitude by Americans of Norwegian extraction especially as the creator of the Norway Abroad pavilion at the Centennial Exposition at Christiania in 1914, which was at the same time an exhibit of what Norwegian emigrants had accomplished in their new homes, and a meeting place for those who came to visit the old country at the time of the jubilee. Though one of the busiest of men in his own profession, as writer and lecturer on medical subjects and editor of a medical scientific magazine, Dr. Gade carries on an extensive correspondence with Norwegians in every quarter of the globe and probably knows more about them than any other living man. His lectures on Norway and the Norwegians as well as on the achievements and future plans of Nordmandsforbundet will certainly be heard with interest.

EKSTRAND IN RUSSIA

Our readers will no doubt remember that Mr. E. E. Ekstrand, who is mentioned in the Current Events as heading the Swedish relief expedition to Russia, is secretary of Sverige-Amerika-Stiftelsen. Mr. Ekstrand, when in Stockholm, is active in the interests of the Stiftelse and is in almost daily telephone communication with its office.

THE NEW YORK CHAPTER

A Students' Welfare Committee was formed by the New York Chapter last year in order to organize and extend the work already being done by the members informally for the visiting students. The Committee will look after the social welfare of the exchange students while they are here and do for them what the co-operating bodies are doing for American students abroad, by helping them to get acquainted with our social life, our homes, and our customs.



BARONESS ALMA DAHLERUP,
Chairman Social Committee

Last year several receptions were given for the students, and they were also invited individually to dinners, theatre parties, and other festive occasions by members of the Committee and of the Chapter. The coming season promises to be even more successful, as many invitations have already been extended. The chairman of the Students' Welfare Committee is Mrs. Andrew J. Riis, of Richmond Hill, who has from the beginning been active in all the local social work of the Foundation. She will be happy to act as a connecting link between students and those who wish to entertain them either for Thanksgiving or Christmas parties or for Sunday teas, automobile rides, or other occasions whether formal or informal. Those willing to receive students in their homes should communicate with Mrs. Riis directly or through the office of the Foundation.

A Membership Committee was also formed by the New York Chapter and has done commendable work under the chairmanship of Dr. Harold Bryn. The work of the committee has been facilitated by the efforts of members who have been assiduous in bringing their friends to the meetings.

THE INFORMATION SERVICE

Through its Bureau of Information, the Foundation serves as a court of appeal for all manner of educational and cultural problems. When a publisher is preparing to bring out an American edition of a Scandinavian book, when a newspaper or magazine is planning a special Scandinavian feature, when a library is adding to its Scandinavian collection, requests for facts, photographs and bibliographies are directed to the Foundation. Since January of 1920, the supervision of such informational service, with the care of books, manuscripts, stereopticon slides, moving-picture films, newspaper clippings, magazine articles, and library lists, has been entrusted to Miss Anna C. Reque who had previously been on the staff of the Chicago Public Library. Miss Reque is in charge of the Foundation's library and its file of current newspapers and periodicals, and the visitor to the New York office is given free access to both.

The Bureau also attempts to meet a constant demand for lecture and lantern-slide service. In the month of September, lantern slides with complete lecture notes were sent to six schools or study groups—in New Jersey, Pennsylvania, Minnesota, Kentucky, Iowa, and California. Following a carefully adjusted schedule, the slides are shipped

from city to city, the only expense to exhibitors being that of express charges.

ARE WE A NATION OF ONE LANGUAGE?

The Foundation has always in its own publications used English as a means of reaching the largest circle of readers, but it is a part of its programme to encourage the spread of Scandinavian literature in the original as well as in translation. We have, for instance, under preparation a list of one thousand Scandinavian books (in the original languages) compiled in consultation with the American Library Association for the use of American librarians in meeting the wants of their foreign born readers. We regard as very un-American the action of the library board in Canton, South Dakota, which recently refused a gift of Norwegian books from the local lodge of Sons of Norway. The books were a part of a collection of one hundred, some English translations (including the Foundation CLASSICS and MONOGRAPHS) and some in the original Norwegian, every

one a book of value and significance. The position of the Foundation in this respect was stated by Dr. Maurice Francis Egan in an article in the REVIEW in which he says that "it would be a great pity if the child of Scandinavian parents should be unable to read the literature of his ancestors in the original."

THE FATHER OF NORWEGIAN IMMIGRATION

An article entitled "Cleng Peerson, The Pathfinder of Norwegian Immigration" by Theo. C. Blegen appeared in the May-June number of *The North Star*, in Minneapolis. Cleng Peerson is an important figure, and his history is well worth the scholarly analysis given it by Professor Blegen, but when certain newspapers hail the author of the article as the discoverer and saga-writer of Cleng Peerson, it is a mistake. Professor Rasmus B. Anderson, of Madison, wrote Cleng's history many years ago in his book, *First Chapter of Norwegian Immigration*, and more recently in an article printed in the REVIEW for July, 1920. To both these sources Professor Blegen gives due credit.

Brief Notes

A combination which promises much for the distribution of Northern literature here is that of the New York publisher, Alfred A. Knopf, with the old publishing house, Gyldendal, in Copenhagen and Christiania. Mr. Knopf will be the American representative of the Danish-Norwegian firm and will put out an average of two "Gyldendal Books" in English every year. So far the Norwegians have had the chief honors. No doubt the time was ripe for Hamsun, and the efforts of his energetic publisher have resulted in a wave of popularity such as few Northern authors have enjoyed here. Mr. Knopf has also launched another Norwegian author, Sigrid Undset, and the Icelandic, Gunnar Gunnarsson.

American musical life will be the richer for the arrival here of the great Norwegian composer, Christian Sinding, who, beginning with the present school year, will be connected permanently with the Conservatory of Music in Rochester, New York. Sinding's compositions have in recent years been appearing with increasing frequency on American concert programmes.

The *Journal* of the American Museum of Natural History has induced the explorer Carl Lumholtz to write the story of his life. It appears in the May-June number. Mr. Lumholtz has had a remarkably varied experience since the time when he hunted specimens of fauna and flora in the mountains above his native town, Lillehammer, in Norway. He has lived alone among the cannibals of Australia, has spent six and a half years, divided on several expeditions, among the Indians of Mexico, and has studied the head-hunters of Borneo in their own homes. His studies have tended more and more to ethnographic researches; it is the people themselves that interest him, and he has a marvelous faculty of finding the significant points in their philosophy and their habits. At present he is preparing an expedition to New Guinea.

Anders Zorn, the artist, shortly before his death gave funds for a chair in the history of Northern art at the Stockholm High School. His widow Fru Emma Zorn, at the last commencement of the school, added 60,000 kronor to her husband's gift to be applied to an art institute.

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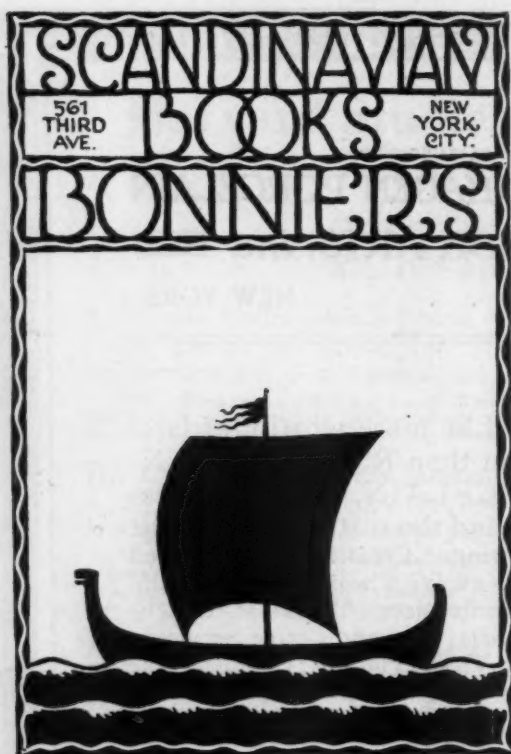
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Of THE AMERICAN-SCANDINAVIAN REVIEW, published monthly at New York, N. Y., for October 1, 1921.
State of New York, County of New York—ss.

Before me, a notary public in and for the State and county aforesaid, personally appeared Hanna A. Larsen, who, having been duly sworn according to law, deposes and says that she is the editor of THE AMERICAN-SCANDINAVIAN REVIEW, and that the following is, to the best of her knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor and business managers are:

Publisher—The American-Scandinavian Foundation, 25 West 45th street, New York.

Editor—Hanna A. Larsen, 25 West 45th street, New York.

Managing Editor—Hanna A. Larsen, 25 West 45th street, New York.

Business Manager—James Creese, Jr., 25 West 45th street, New York.

2. That the owners are (give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock):

The American-Scandinavian Foundation.
Hamilton Holt, president, 311 6th avenue, New York.

H. Eak Moller, treasurer, 15 Broad street, New York.

James Creese, Jr., acting secretary, 25 West 45th street, New York.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are (if there are none, so state): None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is: (This information is required from daily publications only.)

HANNA A. LARSEN.

Sworn to and subscribed before me this 24th day of September, 1921.

MARY F. SULLIVAN.

(My commission expires March 30, 1923.)

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INSURANCE NOTES

A NORWEGIAN FOUNDATION

The Norwegian Company for War Insurance on Goods, formed in August, 1914, under the control and with the guarantee of the Norwegian State, has with the approbation of the Department of Commerce been made into a Foundation, the income of which is to be used for the promotion of scientific research. It is to be devoted especially to the natural sciences and social economy as well as studies in trade and industry. The Foundation, which is to be known as the Norwegian Fund for War Insurance on Goods, has a capital of 3,000,000 kroner. This is to remain intact and one-tenth of the interest is to be added to the capital annually.

SWEDISH INSURANCE MAN HONORED

Upon the recommendation of the government of Poland to appoint a committee for controlling the transfer of insurance funds in the districts which Germany ceded to Poland, the Administration Council named as members of this committee the chairman of the Insurance Council in Stockholm, President Anders Lindstedt, together with Professor M. Moser of Berne, and Senator Abiate of Italy.

A QUARTER CENTURY

On September 15 of this year the Danish Tariff Society had been doing business for twenty-five years.

COMMERCIAL NOTES

NORWEGIAN INDUSTRIAL FAIR BIG SUCCESS

As in the case of its predecessor last year, the Norwegian Industrial Fair, held at Christiania, during the early part of September, proved a big success. The main purpose of these annual fairs is to encourage home industry and the showing, as compared with the fair of last year, proved how great a headway had been made in that direction. Of the visitors to the fair nearly 10,000 were native or foreign buyers who placed many orders. The displays were grouped in twenty sections, including every possible industry.

CONSUL GENERAL LAMM ON THE U. S. OUTLOOK

Interviewed by *Svenska Dagbladet* on his visit to Stockholm, the Swedish Consul General Olaf H. Lamm, whose headquarters are in New York, gave it as his opinion that the crisis in the United States was not yet passed and that conditions in America were quite similar to Sweden's. He complimented Swedish-American business men on their sane methods and confidence in the final outcome, and he also referred to the tariff agitation as not suited to help establish a satisfactory trade equilibrium. As for relations between Sweden and the United States, Consul General Lamm felt that America was the coming market for Swedish exports, and that this field should be cultivated for such a purpose.

CONSUL LUNN TRANSFERRED TO MELBOURNE

As a reward for the excellent work done by Consul Ove Lunn, at San Francisco, the Danish Gov-

ernment has promoted him to be Consul General for Australia with headquarters in Melbourne. The Danish-American colony at the Golden Gate will greatly miss this family which at all time has been ready to bid welcome to visitors from the other side. The change is expected to take place about the first of the year.

FINLAND'S ECONOMIC SITUATION IMPROVED

The Scandinavian representative of the New York Trust Company informs the home office that the situation in Finland is considerably improved since control of imports and exports have been transferred from a commission under the jurisdiction of the ministry of trade and industry to the department of trade. The stringent restrictions formerly in effect are now expected to be greatly modified. A report covering the first ten months of 1920 shows that in export and import trade with Finland the United States ranked second only to England. The Finnish Association of Paper Manufacturers, says the New York Trust Company's representative, has just closed a contract with Russia for the delivery of 8,000 tons of paper at a value of 30,000,000 Finnish marks.

SWEDEN REGAINING U. S. MATCH BUSINESS

Sweden last year exported to the United States six times as many matches as her nearest competitor, Japan. In 1919, the record stood: Japan, \$730,338 worth of matches; Sweden, \$377,895. In 1920 the situation was: Japan, \$111,510; Sweden, \$640,817. Norway also increased its match exports to this country from \$46,302 to \$79,981.

JOHN ASPEGREN, President

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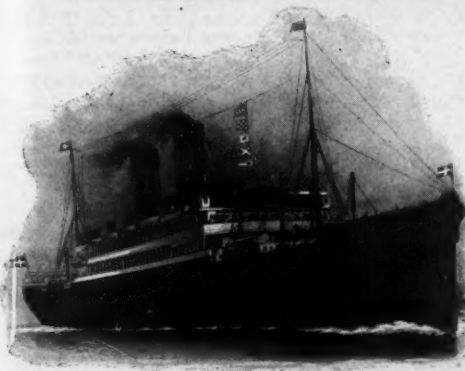
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SHIPPING NOTES

S. S. DROTNINGHOLM TO BURN OIL

Returning from a brief visit to Sweden, G. H. Lundbeck, general passenger agent for the Swedish American Line in New York states that the S. S. Drottningholm will be laid up in Göteborg after her "Cristmas Trip" for the purpose of being converted into an oil burner. This will enable the steamer to shorten her trip to nine days from New York to Göteborg.

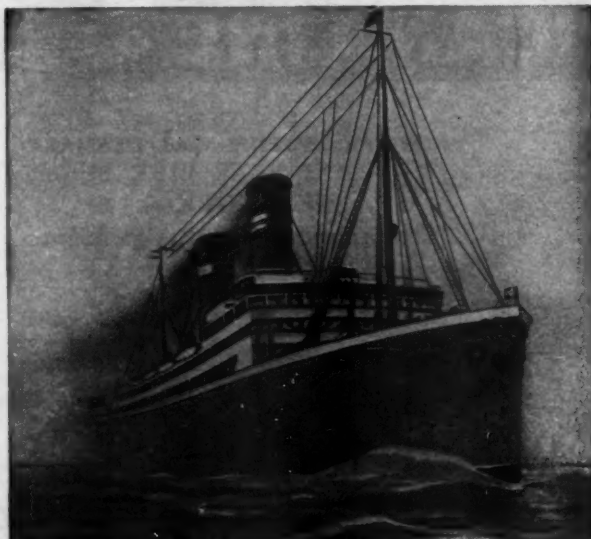
THE KEY TO THE BALTIC

With this title the Copenhagen Free Port Company has issued a handsome booklet giving full description of the advantages possessed by the Free Port and inviting inspection of the facilities for either manufacturing purposes within the free port territory, or making transfer of goods for other points in the Baltic. J. F. Bergsøe continues in charge as the general manager with C. Agerskov, chief engineer. E. Gluckstadt is the chairman of the board of directors. The illustrations of this "Key to the Baltic" are especially interesting and informative. All the more recent improvements are shown in pictures and text.

NORWEGIAN SHIPPING SITUATION BETTER

According to *Morgenbladet* of Christiania, the shipping situation in Norway shows improvement. The amount of idle tonnage in Christiania harbor within the past few months has been reduced from 52 ships with a total tonnage of 160,000 tons, to 23 ships with a tonnage of between 36,000 and 37,000 tons. Since May there has been no addition to ships laid up in that port. The same improved condition is reported from Bergen.

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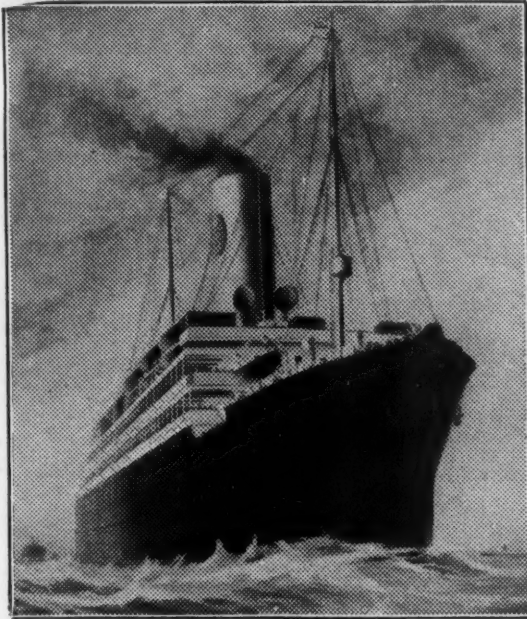
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